TITLE PAGE

MAR 28 1922

THE GOLDEN GIFT

OCIL 17687 C

By: June Mathis

Photoplay of 5 reels

Directed by Maxwell Karger

Scenario by Florence Hein

Author of Photoplay: Metro Pictures Corporation U.S.S.

THE CAST

OCIL 17687

A Maxwell Karger Production.
Written by June Mathis.
Scenario by Florence Hein.
Photographed by John Boyle.
Art and Technical Director, Joseph Calder.
Production Manager, Clifford P. Butler.

Rita Gordon, Struggling to support herself and her child, is forced to become a dancer in a Mexican cafe. She had been a well-known opera singer, but after the birth of her child, has lost her voice. The husband, Malcolm Thorne, seeing that her income has ceased with the loss of her voice, deserts his family. Finding the struggle very hard, Nita determines to find the husband and has secceeded in tracing him to a little oil centre in Mexico.

But just as she is about to come face to face with him, she hears he has married another woman. Edith Llewelyn. James Llewelyn confronts his sister's betrayer, and in a big scene at the edge of a cliff, Malcolm Thorne falls over the cliff and is killed. Nita, waiting to confront her husband, sees him carried ander her window, dead.

Rather than drag her child back to the dance-hall life, she leaves the baby at the old Mission and goes from the little town, without even learning the name of dith or James Llewelyn. Edith adopts the child, never knowing that Malcolm Thorne was the father.

In the meantime, Mita goes back to the dance-hall and there meets Leonati, and old Italian conductor who was formerly a friend of her mother's. He takes her to Italy, and five years later grings Nita back to New York. She has regained her voice and is singing at the Metropolitan Opera House.

Hew little child has become the idol of Edith and James Llewelyn, and they too are in New York. Llewelyn meets Nita and falls in love with her. His friend Brand, who is in love with Edith tells Llewellyn that Nita is unsympathetic, artificial—that her voice lacks feeling. Llewellyn is so much in love with Nita, who coquettes with him, that he says that under her seemingly shallow exterior there is a real woman's heart.

After the opera season, Nita visits the Llewellyn home. The baby, Joy, is fascinated by the pretty lady, who scarcely takes any interest in her. As the visit draws to a close, Llewellyn is about to propose to Nita when he tells her that Joy is an adopted child. As he tells her of the circumstances, she realizes the child is hers—and during this scene Edith brings a

ALICE LAKE IN THE GOLDEN GIFT

latter to her brother which has just come by mail. It is from the old Padre, enclosing an anonymous letter, written by Nita, from the mother of little Joy, asking him to accept money for the child and telling him that her musical career prevents her taking the child, but thanking him for his care of it. Llewellyn is scornful in his denunciation of such a mother who would sacrifice her child's love for ambition and Nita stands there silent.

His eyes fall on the upturned letter and then to the bold, characteristic writing on a photograph which she has autographed for him. He looks at her and reads it all in her eyes, and as she stands there -- self-accused -- she admits she is the child's mother. Edith learns that she has been taking care of

the child of Malcolm Thorne.

Nita tells them that she cares nothing for the world Llewelyn threatens to expose her, takes the child and is about to leave the house, when Leonati pleads for her. Llewelyn sees that she has a heart and loves the child, and he takes her in his arms.

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